

# WHIPFLASH

50¢

NO. 1

JULY-  
AUGUST  
'87.

INCLUDES:

INVASION OF THE BLOOD FURNACE,  
BAT OF THE DEAD,  
THE FLY,  
HIGH PARLAGE,  
TAP,  
STAKEOUT,  
FROM INTON,  
ROCK J.,  
ALLEN ROYCE,  
TILE NEWS,  
BLOOD AND  
PLANTING.



A BLOODY GOOD READ!

# EDITORIAL

NOT answer these single questions for me.....

- 1) You have been invited to a hyper-peak worlded function. One of the guests is taking a rather aggressive stance on the subject of violence in movies.  
Do you as a self-respecting mature film fan:  
A) In an attempt to impress your new friend accompanied, and your host heartily and reply "I agree, splatter movies are the sole reason for the state of the country at the moment." Or  
B) state that you comply with Mrs Thatcher's (and several other MP's) opinion that all violent films should be banned as they encourage violence in real life, but hey, let's still bring back hanging anyway! OR ALTHOUGH I DON'T  
C) Grab the nearest bowl of punch, empty the contents over the said loud-mouth's head and say "People like you make me puke!"
- 2) You have miraculously landed the job as shown in to Harryhausen on FILM 41. During one of your stints on the programme you are given the job of reviewing the latest Italian living dead epic. Would you:  
A) Say you walked out in disgust after five minutes, just so you sound like an intelligent to your viewing public. Or  
B) Go into great detail as to how one zombie had had head blown off, squeezing punches by with blades, but still manages to dismember a heavy film before being chopped in half with a chainsaw!

A couple of writers came there, but you got the general idea. If you answered 1 (C) and 2(B) then welcome aboard, you're up kind of people.

So then, what's all this? Not another fanzine? Well yes it is, no denying that, but hopefully you won't find WHIFFLASH SMILE to be any old piece of garbage, thrown together on the spur of the moment. For a start, I feel I should point out WHIFFLASH is priced, thus giving an overall higher quality, and hence the price is higher accordingly, but I reckon for 50p you are getting excellent value for money, and as time progresses I fully intend publishing with 10 and later 20 pages. I would be interested to hear from anyone if they would prefer a cheaper, no-name mag. As to often the case it is you the reader who dictates the way a venture such as this should progress, so what I would like each and every one of you to do is write in to me, telling me your honest opinions, what you liked, what you didn't, what you feel the price could be improved, and most important of all, if you think you could do better, please send in my suitable contributions- reviews, features, news, art, whatever you want to see, I'll produce everything and will be considered, so get writing today. (Incidentally, there is a filler plug on page 3.)

As to which directions WHIFFLASH SMILE should be heading is entirely down to you, so I can't stress how much I want your contributions, but for now we'll endeavour to cover all aspects of the genre in its many and varied forms, and whilst this issue is mainly film orientated, in future issues the works of tv, literature and minor fringe forms will be explored.

I must take this opportunity to thank Steve Chambers and (sorta) Einar Polpuker for their help and time, and my other contributors and readers, so read and enjoy and don't forget to write me.

The foundations have been laid, now the building begins.

JOHN HILL (EDITOR)

WHIFFLASH SMILE is a bi-monthly publication, by John Hill, 29 KINGSWAY ROAD, STURVEY, LINCOLN, ENGLAND.

Contributors of all disciplines are welcome, if you would like your work returned, please enclose a suitably sized S.A.S.E.

WHIFFLASH SMILE is issued free to all contributors.

Back issues are additional copies available from the above address. All issues are 50p each plus 20p P&P. When ordering two or more copies together, 75p is 20p for first issue and an additional 5p for each extra copy. I.E. don't double your postage.

WHIFFLASH SMILE written, conceived and performed by John Hill, with help from Steve Chambers and Einar Polpuker. Core correspondents: Nigel Bartlett.

Thanks to John Collidge of WHIFFLASH for his sound advice and access to his collection of stills.

Next issue out in mid- September.

(2)



PHOTO BY IYTH NINE, SEE PAGE 3.

## ATTENTION!

HOW WOULD YOU LIKE TO SEE YOUR NAME IN PRINT?

You folks, here's your opportunity, your work could be appearing in the very next edition of WHIFFLAP SPINE, all you have to do is send us any suitable offerings, whether it be reviews, features, drawings (I preferably think ask on your art please), and you just might become a member of the WHIFFLAP staff.

Obviously we can't pay you a fortune for your contributions, but don't be deceived, all contributions receive free screen, incidentally, if you would like your offerings returned, enclose a suitably sized 3 S.A.K. and we'll send your stuff back to you.

If you have any wants or articles for sale, then send us the details and we'll run free plugs, being the wonderful types you are, a huge return favour is thus. If you have a collection of horror videos (VHS or SXTA, and you are prepared to rent them to us (we'll cover postage), then drop a line listing titles, we would especially like to hear from anyone with any of the following, or films: NIGHTMARE, UNSTABLE, IT'S ALIVE and IT LIVES AGAIN and any cheap 30's of films.

If you have any queries along these lines, then address all letters, articles, contributions, plugs, offers, bug notices to: JOHN BELL, WHIFFLAP SPINE, c/o SHEDDEN ROAD, BOSTON, LINCS, PE10 6SR.

To round off this bit of self-advertising a couple of special plugs.

- 1) **WANTED: FRIDAY 13TH** related art, for our next cover, we want to see something from the F13 series, so send in all suitable drawings, and the winner has their work on next issue's cover, which you'll get for next.
- 2) If and when we reach the U.S.A. we are looking for a regular American contributor to keep us up to date with events that side of the pond, if you are interested, or know of someone who fits the bill, then drop me a line. **FRIDAY!**
- 3) **FOR SALE: NIGHTMARE MUSIC: U.S.A. VERSION, BURN, NIGHTMARE MUSIC** (on SXTA format).

All com. Winner of "Best horror film" by 1980 Academy of science fiction, fantasy and horror, and former resident on science list, but now perfectly legal, so no worries there, use address.

## SEVERED SEGMENTS.

CORRECTION OF THE MIND OF  
CARNOTIAL NOT FRIDAY-INT.

Let's begin with a tip for fans of the lower How do you feel about a movie between two of last year's most popular films, namely slams are G.O.D.B.L.D. because that is exactly what JOHN FRIDAY has been going up with for their latest blockbuster, he film in question is called FRIDAY, and stars BRUCE CAMPBELL as the leader of a crack commando unit, who during a mission deep in the jungle find themselves being picked off one by one by an insatiable alien. The film opens here later in the year, more time to come.

More immediately, there's a great double bill of state-of-the-art terrible on release at the moment, consisting of Fred Walton's awful FRODO BAY and the inevitable FRIDAY THE 13TH SL. JASON LIVED. There are full reviews of this because in the next issue, but for now let me tell you that FRIDAY FRODO BAY is one of those films you will either love or hate, depending on how you can take a joke. JASON LIVED, is the other best in one of the usual but at least the U.S. print isn't as heavily cut as the U.S. version. I saw both films for a very reasonable \$1.50 at the Cinema in Grosvenor, and if you can get in your local for something similar it will be worth your doing so.

FRIDAY THE 13TH film can now also retell the worst original, recently re-released by Warner home video, that opening the fixations for G15, who with the U.S.F.C's blessing have started to release the sequel. FRIDAY 2 is in your hands now (you're next int) with 1 and 3 promised later in the year.

More sequel news now, a NIGHTMARE ON ELM STREET (JAMES WOODS) has run into trouble with the Mary Whitehouse brigade, who it now seems include the committee, who apparently want the film banned because it encourages suicide. Hopefully the ratings will die down and the film will be released, probably after a delay it would seem.....Thinking of delays, whatever happens to FRIDAY (JAMES WOODS) 2? The latest word is that the owner doesn't like the film one little bit, and I've read reports that 22 minutes need cutting & I sometimes wonder if these people know what century it is! Hopefully though they'll see sense and take 2.5 OF THE ROAD, THOMAS 2 will end up where it belongs, on the shelves. **CONTINUED ON PAGE 12.**

## FILM REVIEWS.

SAKE I THINK WE WILL ENJOYABLE TO BRING TO THE A  
THEOREM AND COMPLETE THE THERMIST OF THE LATEST  
SOME FILMS IN SOME STOPS AND AT THE PREVIOUS,  
SOME AT THERMIST IS A FIVE STOPS FROM THE THERMIST  
THERMIST TO THERMIST THE NEW OPERATIONAL  
SOME AND SOME STOPS FOR THE PREVIOUS THERMIST,  
SOME, FOR IN THIS THERMIST WE INTEND TO LOOK AT  
SOME OF THE STOPS THAT HAVE BEEN OUT AVAILABLE IN  
THE THERMIST, SOME WE WERE ABOUT, BUT WE'LL BE  
IN A COUPLE OF STOPS FOR, NO MORE STOPS, THE  
THERMIST SOME AND OUT OF THE STOPS AND IF THE STOPS  
SOME IS A THERMIST WE'LL GIVE THE NAME  
ON THE THERMIST SOME STOPS

www.elsevier.com/locate/jmb

"The most eagerly awaited day in horror film history," as stated the advertising blurb, and the wait was most definitely worth it for George Romero's latest installment in the living dead series as one of the clearest, most realistic challenges of the genre.

In **FACE** OF THE LIVING DEAD it all started with a sophisticated mind virus turning the dead into flesh-eating zombies. By the time **FACE** OF THE DEAD the zombie numbers had increased immensely, now with L&L the focus is zombie styles but retained special ops proportions, 600,000 : 1 in favor of the walking corpses.

The last stages of insanity are being up in a Florida mental clinic, where a handful of recentists are desperately trying to find a cure for the epidemic as all the while their solitary guests are getting more and more dangerous. The scene is one of bleakness and total oppression, as may well prove to be haunting, at this time, it is eerily realistic and thoroughly serious. The first hour of the film concentrates on the abusive relationships of the protagonists, but for the typically blood-drenched finale, the drug break up and the levels of damage in their violent reality (in country The Mental) have never been greater. DAY OF THE DEAD will appeal to both the intellectual shock-seekers as well as the gore hounds, who will be in seventh heaven when the chief psycho played by Joe Estevez goes wild.

You have been warned! If anyone, and anyone hard, beats verbally and sexually but rarely has the honor given best left to such lofty peaks.



**Abstract**

in demand? What we earth do we have here? **RECAPITUL** is what you might call camp. Sort of made by Charlie Chaplin's Empire studios it was actually one of a group of zero budget productions acquired from Sam Ramey, other offerings include **WARRIORS** and the wonderfully titled **SAVY SHEEP**. **WARRIORS** MAY.

The story centres in masters around a misperceived catch, who may in modern day New York, does black leaders and sets off to retrieve a magic ring, the power of which from which she came to find him in a shimmering garment of power, was her own brother. The world would like he could become a classic favourite, find him again (HARDCORE), and win with an even abundance of money.

However, on the evidence of this effort, he has a long way to go before his work will appeal to a serious horror fan.

**Figure 1**

10/20/2016 10:00 AM

1. Question: How would the difficulty for anyone to take Joseph Campbell's book seriously nationally, I mean, I mean, a story about a doctor or an amateur free martial disciplines was not to be killed with water protocol. It's a shame because was not done for straight science for when the emphasis is on critical tactics the film as were ineffective.

observed in the fungal protest, stands it as  
a still great fan if somewhat downright stupid, he  
pointed out the WGSN BULLYBAG themselves are  
a gang of other-worldly writers who have come  
into the Science Cafe bridge and extract delicious  
pleasures by committing mass genocide on the pas-  
sive by, in the first instance a group of happy-  
go-lucky trees all of whom are dominated by the  
maniacs. Did I say all? Bully no, one of their  
members, a young gal called Natalie unaccountably  
gave up, and the reason for this would seem  
to be so the bully boys from outer space can  
absorb her around for the remainder of the film.  
Teaming up with a new boyfriend and a sub-genre  
"ghostbuster" Natalie & Co make their bid for  
supremacy.

The film certainly isn't short on imagination, for example most of the marriage has a particularly characteristic and original method of murder, there's an archery sequence, a kangaroo on a motorbike and a very peculiar throw in a bar carpet. But it didn't miss the very natural dream sequence when an elderly woman's blood.

**Abstract**

**Abstract**

**POLYMER LETTERS**    **VOLUME 8**    **NUMBER 6**    **FEBRUARY 1970**

film is'th exactly a close up, as a matter of fact it is just the sort of thing that would go down rather nicely at a drive-in, know what I mean? M.M.B. is the sort of film that you'll know the plot to before the opening credits have finished rolling, so it wouldn't really matter in the least if you couldn't hear what was going on, through one of those big things that they stuff on the window. What on earth are you waffling on about now?

Quickly, the plot unfolds as well, as she traces up the middle of Lincoln street, and on one rainy night she surprisingly gets a nearly full house. So, via a passage war of hands she proceeds to creep into the various rooms and tigger up the guests place with a nasty piece of gardening apparatus (a scythe).

It is all ridiculous stuff and about as original as one of Henry Hill's sketches, but it is't without atmosphere and its own perverse entertainment value. You may be interested to learn the film has no shock ending..... then again you may not be!

JOHN KEMPSON



Simon Roberts's Festival poster  
APPROX 10% TO 15% VOLUME IN THE MARKET

#### THE FILM

4

I see the point of reviewing a film is a) to inform and b) to give an opinion, on honest grounds. One way of the least worst advice I would see through a film like THIS with a film was hard to turn by it and then went on to write a review praising it to the skies simply because their trade colleagues had said so! Well I'm not afraid to say what I believe or enter into any sort of strangle at will. Fakes, as here please..... I didn't think much of THE FILM, how can't get me wrong. I don't think it as a wholly bad film, it's just that coming from a director like Brian De Palma I expect a better, perhaps with all the hype and hype reviews I expected too much, perhaps after RIDGEON De Palma has been overrated, and hence."

Still, just for the record, THE FILM revolves around Jeff Goldblum as a freelance journalist called Jeff Goldblum, who one day discovers a method of transporting solid matter between two teleports. During an experiment by which Goldblum himself, a fly gets on with him, the result of which is that a man with a fly's head as in the 1970 original, but a gradual cancerous metamorphosis during which Goldblum gains strength, becomes a new sensory developer some very unusual sensory talents and eventually falls to fate.

Certainly De Palma's obsession with the transformation of human flesh (the new flesh?) has an opportunity to run rich, but if you thought a three minute transformation in the original was pushing it a bit far, then are you ready for a 140 minute film on the same theme? Granted there are some good shocks, about 12 by three inches and some other other other and not easily as final conclusion is one of disappointment, and that itself is a shame, never mind it's positive transgression will return to my favour with his next projects.

JOHN WILL

#### MONSTER IS THE BIGGEST (REV)

5

Unusually good film here, coming from those almost anonymous 'cross' who signed most interesting subjects as THE MONSTER and THE MONSTER IS THE BIGGEST and THE MONSTER IS THE BIGGEST.

This speed of 30% of towns is something of a change for the industry, which is that as an extremely good, something that is living in America's climate and being away with the others, not to investigate is a film not requiring any of that, one alone with the industry touch out, but many little bits and the prof, reveals the identity of a monster, least with big teeth and world the world to have."

It is all wonderfully silly and such good business as John Carpenter and Donald Pate get the chance to get out to their heart's desire. Clearly the main purpose of the film is to spoof everything from THE MONSTER to the lines of JOHN CARPENTER and surprisingly too much a mixture of inspirations and ideas at all ends of the industry.

As a result of watching the video of the film by Knight (De Palma) we drew a Goldblum comparison of the monster's call, fascinating stuff huh?

JOHN KEMPSON

#### WPT (NEW WORLD)

6

One again, another non-derivative tale, this one being the latest in a long line of vampire films. Following fairly in the tracks forged by last years PETER NIGHT, Richard Donner's film is actually the superior movie being a lot less tedious and wholly more enjoyable.

Containing around ten teenagers who set off to have a whopper for a college party, they discover too and their oriental slush, soon discover themselves up a certain creek without a

(5) Just themselves up a certain creek without a

cases, let alone a patsy-forcing their bid to turn a notable performer as the "batter dark club" our heroes side. However the club is in fact run by suspicious, working on the assumption that any visitors of such an establishment wouldn't be missed anyway, "waste disposal" as the club's owner puts it. Top, for our teenage voyagers it is about time, with time as main course. From the point when one of the lads is snatched by one of the strapping bloodsuckers (Brian Jones) the film spirals into a horror chase as the surviving protagonist (Steve McQueen) with the help of a mysterious waitress, whose true identity we are never sure of until the end, try to escape cat-and-mouse and downright unpleasant mafia henchmen in a most highly recommended of AFROA SCENE.

The film is full of great little scenes, take for example Robert Rialer as one of the students who himself turns into a patsy and after being stalked through the heart, returns later to claim the weapon was fatal! During his possessed scenes, Rialer steals the film, but all the performances are excellent, Brian O'Farrell as great as the confused and confusing waitress and Brian Jones as the ball-busting vampire turns out to be almost as entertaining as the SLIMING. It is exactly these ingredients of touch and quirkiness that make TRIP so appealing.

JOHN HILL

#### POST COUNT (IVE)

4

Very derivative of PHANTOM OF THE ISLAND, this, as a young couple are ensnared by a matter in a mask. Fifteen years later, the couple has two victims, as I mean visitors, and as the wonderfully subtle ad-line puts it "the balls are alive with the sound of screaming." The question of course is who is responsible? Is it worthy doctor John Hargrave? How about worthy headmaster David Ross? Or even worthy assistant Charles Hargrave? As you'll see there are a lot of ways in this film.

The pure effects, the main selling point of



something like this, are't really inspired although the WATERGATE scene is a good subplot, as for the shock ending the less said, the better.

However I am probably won't be disappointed by the Italian offering, but I can't see any one being excited over it, and coming from Eugene Deniro, the man responsible for CRIMINAL MINDS it can't be missed up as TRIP.

JOHN HARGRAVE

#### STACHPUNT (AFROA)

5

This is what we want! STACHPUNT is the latest in the endless line of Italian horror offerings, this one being the latest debut of Marco Argento's assistant Lucio Fulci, who as well as working behind the scenes as such as DEATH, TRIP and CRIMINAL MINDS also appeared in a couple of those along with Fulci's CITY OF THE LIVING DEAD. However, Argento's actual involvement with STACHPUNT is zero, for the film actually comes from the Joe D'Amico studio (he of SHOCK and THE WILLOW fame) and is written by George Jackson, the tourist tale from such type productions as SHOCK, CRIMINAL MINDS and Luciano's STACHPUNT. Well, enough of this history of Italian exploitation, onto the plot.

A group of theatrical actors are rehearsing their new play about given by the title "The Night Owl" and concerns the psychotic actions of a killer in an old man. What follows one dark, stormy night, is the play coming real when a real life homicidal maniac named Irving Wallace gets inside the enclosed theatre and begins to murder the cast as various gruesome ways while the deluding masters of survivors desperately try to find the missing key, their only hope of escape. The plot certainly isn't original, at times it is very weak indeed, a fair example being the introduction into the film of the killer, and the tedious way scenes but where the film comes points it is its excellent atmosphere, the cinematography is so tense you could cut it with a chainsaw. In the subject of which the pure levels are high, as great lovers take note, despite subtle sex drill, but chainsaw murderers and a real shocker where a girl is torn in half.

Don't's direction is wonderfully stylish and as the evidence of those writing he is definitely not for a promising future, all in all an excellent package topped off with a brilliant score by Marco Ferreri and on a one to one basis with the fundamentally similar TRIP, STACHPUNT is a covered one and leg about.

JOHN HILL

#### HOW IS THE GOOD STORY

6

A quick release was here for How is the Good Story novel 2, which makes a change, and so too does the film for it is anything but predictable.

You may remember the original TRIP, and if you found that one too bizarre and silly then you better give this novel a wide berth, for it is none of the same, but even stupider.

Set in a totally different residence, with new characters, this film centers around the search for a magic talen diamond skull, the uninterested parties murdering, our two wacko-crazing heroic dudes, a 170-year old goblin, and his evil goblinizing sorcerer partner, who as slightly pissed off at being shot in the 19 century:

If you thought a Victorian jungle was a highly unlikely room decoration in the first film, then just wait and see what the owners of this house have FOR interior decor - a pre-historic landscape complete with dinosaurs and body-builders! Later temple complete with giant scarifies and over a wild west frontier town!

The film is full of imagination and great moments, the whole house being a real show-stopper. As for the well-known baby plotline - yep, and the unbearably cute 'caterpillar' - a hideous green creature of insect and myth.... On the whole though, the efforts making both puppetry and stop-motion are top-notch, so you would expect from Mike Melis ( Oscar winner for THE RIT.). There is also an excellent cameo from John Watersinger as an electrician and adventurer, who came before over from Felice CHUCK regular George Wendt in the first movie.

On the negative side, I lost count of the amount of times the dinosaurs been appeared at the top of the screen, and of course the overall juvenile stupidity of the film is going to be an important factor depending on how serious you take your viewing-choices, but if you want a horror film that mixes equal amounts of comedy, action and fantasy then MOVIE 2 is a properly well worth looking over.

TIME REFERENCE.

#### TOP REVIEW

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While watching Stuart Gordon's FROM BAYON, I wasn't sure if I liked what I was seeing, as like THE RAT I couldn't help but feel the film was all flashy effects and no genuine substance, a statement I'm getting fed up of making. What ever happens to stoppings, anywhere, or even the old classic itself, a good reason? Well unlike like so many modern horror movies has no scenes, plenty of scary shocks and disgusting gross-out scenes, but no genuine and original attempt to please the third old fright fan in a new sense of horror. But then again, that argument could be levelled at most films, so why pick on FROM BAYON in particular? The answer I point him to the fact Gordon's last movie RE-ANIMATOR, was one of a handful of recent movies (also include Evil Dead, a Nightmare On Elm Street and Cronenberg's Inheritor work) which actually broke away from accepted cliches and tactics and set out to create a new scaring place.

Well, FROM BAYON itself is based on the H.P.Lovecraft story of the same title, and tells of the invention of an ingenious machine called a resonator, which it seems can lock into another dimension as well as capturing

the human physical plane, as a group of post-apocata, the wimpering accomplice Jeffrey Towe; the eager psychiatrist Barbara Drayton and the co-creator (7) body guard Ben Kater, find out it can also transport giant leeches from said dimension, into ours; transform people into the like giant leeching make-up affairs; turn wimpering accomplices into hard core/role; make nice serious psychiatrist become bondage armed apocalypticism and reduce body guards to a bloody mess!!!

Despite all its weaknesses, FROM BAYON is't lacking in ambition or even original concepts, but unlike RE-ANIMATOR where all the stops were pulled out to create something fresh, here there is a very blood approach to the whole affair, and as a result, stay there to the end, horror lovers deserve and expect more than that, right?

SPECIAL NOTE: FROM BAYON releases a lot more in its British print than the 2 rated U.S. version you may have read about in FALLOUT and such-like, and while more have been said in the 1987 stuff, most of the same remains intact.

JOHN HILL



#### TRICK OR TREAT (FALLING)

1

The fact that this video carries a prominent price appraisal from THE RAT should tip you off as to what to expect.

Telling of the demonic gnings on of a recently deceased heavy metal band, who kept one of his scurrying fans extract revenge on her alive beliefs, the much destruction and brainless chaos. You just won't believe how much this film is, Gene Carr (and how much), is brought back to life by having the secrets of his last case played backwards!

One or two (but no more) side effects and appearances from Gene Sweeney of RIT and Gary Ockerson as a TV evangelist help make the movie slightly more bearable, but when there is nearly finished with the talent, one was praying that another Chicago would follow him.

STEVE SHARPLE.

The last four pages of reviews have by no means been a complete account of the films released so far this year, and yes I know most major titles as *ALIEN*, *THE HYDRA*, *POLTERGHOST II* etc. have been released on video but as you really want to read another rave review of *ALIEN*, or another collection of reviews for *A STRAIGHT IN THE STREET* & I thought not, that's why we have some a few lesser known films come justice, while keeping abreast with several major titles.

Now then, elsewhere in the mag you will find sections of Nigel Bartlett's *THEATRE* and John Collings's *CRIMINALS*. Well each review we bring keeping you in touch with the filmies network, (incidentally if you would like your filmies mentioned in these pages, simply send us the latest copy) but for this issue a couple of mentioned plugs, many thanks to John and Nigel for their help.

**THEATRE** (50p plus a first class stamp postage, published monthly)

*THEATRE* is a small friendly gem aimed at the many game friends in the nation. Written with knowledge and devotion by Nigel and myself as a feature review, *THEATRE* includes reviews of musicals/ballets and games and splinter reviews. The latest issue(s) for example, includes *THE LAST WOLF OF THE S.W.*, *THE BATTLE*, *SCENE ON THE EDGE OF THE TOWN* and many others.

Order directly from Nigel Bartlett at 30 Glass Street, Walsbury, Wiltshire, WILC 9W.

**CRIMINALS** (50p plus stamp, published bi-monthly)

The royal British Gazette, almost equal to some of the professional publications. Over 50 pages of news, reviews, articles, art and cartoons. Issue 1 is out now and is available from John Collings, 23 Elm Grove Road, Coptham, Esher, Surrey, E20 0HQ.

Right then, here's something to put your mind to, a little quiz of thoroughly useless facts, the questions range from reasonably easy to preposterously difficult, but have a read through and although there are no prizes, you might like to make a competition out of it with a friend, answers will be posted next issue. Don't look.....

1) Given below are a list of alternative titles, they might be the U.S. titles or pre-release titles, all you have to do is give the familiar U.S. titles

- a) LOT OF THE WOLF
- b) THE CRACK
- c) HYPERNOCTOL
- d) FISHMAN
- e) BLOOD CRY
- f) STANISLAW
- g) MISS RICE
- h) CHARLTON RICHES
- i) BLOOD WEDDING
- j) CRIMINAL TRICK

2) Below are a list of publicity slogans all of which have featured on horror scene posters/artwork, give again all you have to do is name the film

- a) "If you think you're safe, you're dead wrong!"
- b) "When the earth splits out too fast, they will return to tear the flesh of the living."
- c) "Where death is only a nightmare away."
- d) "Hannibal's deadliest threat will not come from the skies"
- e) "Nothing can stop him, not even time."

3) In pop-pictures, here's a group of questions with a twist

- a) Name the group whose concert the two girl victims go to see in *The Coven*'s last scene on the night
- b) Name the group who perform on stage in *John Dillinger*'s scene in the night
- c) Which rock star starred in the Spanish war-wild film *BURNER* 1967

4) Some general knowledge questions, well quite general

- a) Name 3 films based on the life of the renowned American psycho Dr. Cain.
- b) Give me the titles of 5 horror movies with the word *maniac* in the titles. i.e. *TITLE* *CHARLES MANIAC* (how, gave that one away didn't I?)
- c) "Warty girls to the outbreak, by Will E. Hall." Name the film?
- d) David Cronenberg made a film about dragon racing. True or False?
- e) Which female director made *THE DRAGNET* and what profession movie is she associated with?

5) The following is a list of brief plot synopses for a series of horror movies, all you have to do is name the film

- a) A group of volatile lamp rob of a place and kill everyone in sight.
- b) An everyday tale of a living dead rock group.
- c) A gateway to hell on the local golf course.
- d) Computers, flying warplanes and killer pigs in a military academy.
- e) An Indian medicine man grows in a woman's back.
- f) Shared stones cause havoc about as earlier.
- g) An infamously cool wizard terrorizes a small town with his powers.
- h) The Equalizer is set alight by Christopher Lee's evil worshippers.
- i) A member of the A-Ten is turned into a cobra.
- j) Terry and Arty from *Snobs*, star in a help-alter suspense film that inevitably influenced *ALIEN*.

There you have it, how'd you do? Unless my quiz is wrong (which is highly likely) there is a chance of 40 to be scored.



# INVASION OF THE BLOOD - FARMERS.

A SPECIAL FEATURE BY JOHN HILL.

In the early days of cut and cut splatter movies, the field was full of names such as Herschell Gordon Lewis, Ted Phillips, Ted V. Smith and Joe D'Amato who in the late 60's and early 70's churned out such monstrosities as THE STRIPES OF MARY, THE DEADLY DOLL and THE CONSUMERS. All driven in efforts with little or no quality but a strong exploitation taste. Of all the movies of this type made during the period perhaps the worst was the hell in black effort INVASION OF THE BLOOD-FARMERS, a film so awful it could well be regarded as the worst film since PLAN 9 FROM OUTER SPACE!

Starting rather strongly with gaudy shots of hooded figures performing their farm-side rituals to the accompaniment of a quaint English score-over, the film rapidly deteriorates when on day forward to witness day small-time USian learn that some evil forces is at work in the country a small movement called are being damaged away against their will to keep their entire blood supplies drained.

Enter hero Ben, who wears lovely sunglasses and strolls around coolly waving his arm as though he were an anti-imperialist controller. Pretty soon Ben along with his fiancée -wow, and our father the professor come across some mysterious blood supplies which grow!

Following this jump in terror sets a deep state of alarm and he constantly having to go to bed in the afternoon when her pet dog, Buster is killed. (Incidentally I want Buster's stomach to be a ball of white stuff on a string!)

"However that I'm going to kill!" States Ben some too convincingly.

Well all sorts of early things happen and for reasons limited only to the film's writers it appears blood movements are making the townfolk of blood in order to reconstruct their always ugly quest for the feast of Koolha! Apparently they have some mysterious disease, you can tell this because one of the bloodologists, happily dressed in sunglasses and straw hat says in his parlour stone-faced:

"Our mission takes us to Whitebrook Hall, you will report our movements to Dr. Ben."

Following myself off the floor I learned that Dr. Ben is in fact a David greens set up in someone's back room by the likes of Marge! However it turns out one of the professor's colleagues was in contact as league with the blood-farmers and he kidnaps the girl and his daughter, well on way will terror Ben about for this, but before he can save to the rescue more people are falling foul of the blood's evil plot. One victim unfortunately gets up a struggle and is beaten to death, leading to one of my favourite lines of all-time:

"Ben's methods are excessive." Comments the traitor Dr. Kinski.

"Perhaps, but his soul knows no bounds!"

On Ben help unfortunately trying to keep a straight face, the local police sheriff does some investigation and becomes in a bit of a mess.

"What work do you do here?" Asks the sheriff.

"At the moment I'm at work on the country factors involved in the atomic brightness of some foreign script alloys when subjected to excessive bombardment from solar waves in the omega grouping." (Are you ready for this?)

"It's interesting." Replies the cop with a tone of first enthusiasm.

Oh pardon me I just can't see the typewriter keys for tears, believe me all the lines are that awful and all are uniformly well-delivered. In fact I got the impression nobody in the cast had even seen a film before let alone an arthouse one. Especially some of the technical crew seem to have what to do with their equipment. As for Ben's direction one can only presume he was asleep during shooting.

All trash fans aside, INVASION OF THE BLOOD-FARMERS is an undeniable event which no-one with no degree of taste should want to avoid.



INVASION  
OF THE  
BLOOD FARMERS

THE  
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# IT CAME FROM OUTER SPACE!

(SO WE CRAWLED DOWN DARK CORRIDORS  
TO GET A BETTER LOOK!)

A FEATURE BY STEVE CHAPMAN.



WILL SOMEONE PLEASE TELL TELL HOWD  
DO-AL CIL WHEN RIP TORN IN SPACE.

*ALIEN* itself is rightly regarded as a genre classic, not only being a highly successful horror movie but also a fine realistic science-fiction film too, highlighted of course by P.J. Capper's now famous designs. The same cannot really be said of it's multitude of imitations, and whilst imitation may be the most sincere form of flattery it is also a great way to make a quick buck the latter being the higher stimulation to the cinematic copiers.

As is often the case the Italians were first on the bandwagon and in 1980 the world was treated to some *ALIEN CONTAMINATION*, the blood-splattered unofficial sequel to *ALIEN* from Luigi Cozzi who later was to serve up such slowcreep crap as *CHAMBERLAIN* and the Leo Ferrigno version of *MONSTERMARTIAN* as it was known in Britain has a batch of hysterical eggs brought back to earth and on watching all sorts of eggs breaks loose, including every conceivable body-part exploding in a shower of crimson and a monstrous chariot on the loose known as "typhoid".

As *Strawpots* of course were hosts to the filming of *ALIEN*, which was basically a British film anyway were given off the mark with a nasty little nip-off of our own, *DEATHDROG* directed by Norman J Warren (*THE CRIMINAL MIND*) is probably the closest of all the terror in space sub-genres containing as it does the rage of Jody Secord by an alien and his subsequent birth to her, beg-pet, beggers, quite effective in parts for a film that came in at around £1 million but the concessions to exploit a formula for the sake of a projected sub-genre audience do tend to take their toll, never more so than in the fact the space station is equipped with chainaws simply because chainaws could come so handy for some carriage scenes in the eyes of the writers.

Following the recent Blockbuster success of James Cameron's *ALIEN* we are about to express that before long we are due for a flood of cheap imitations from the world's exploitation writers, after all it happened before following the run-away success of the original *ALIEN*, and trends really haven't drastically altered since.

It is worth remembering the original *ALIEN*, directed by Ridley Scott back in 1979 was by no means an original idea itself.

In *THE THING FROM MONSIEUR SMITH*, a sent to nothing, budgeted 1954 black and white B-movie was as much an influence on *ALIEN* as it was to the hordes of cash-ins which followed Scott's movie. It's tale of a story of a group of astronauts returning from Mars with not only an alleged murderer too (for trial on board but also a twisted nearly fatherly doctor, shockingly similar to *ALIEN* at times, the crawling through air-docks and the finale where the creature is sucked out of the air lock are great examples of *deja-vu*). Similarly there are times during Peter Kosmin's 1983 *OF DARK PLANET IF THE TWINNERS* when you get the curious feeling you've seen this somewhere before (only if you've seen *ALIEN* first, that is. After landing on a barren planet to investigate the strange disappearance of the spaceship *Halbert*, Captain Harry Halliwell and crew find the unmistakable of the alien ship wandering around on barren rocks in the planet's invisible sector zone (shades of *FOREIGNER PLANT*!) but the key scenes filled with impossible style by how how Halliwell's team exploring a giant deserted ship full of the huge skeletons of a long dead species.

In nothing more it would seem not for *ALIEN* and it's undeniable influence it) are both in here very, very similar to A.J. Van Vogt's story "The black Destroyer" (A.J. Van Vogt of the space-triangle) which was written as far back as 1939.



TOP: SPACE-AGE HIDE 'N' SEEK FROM 'CONQUESTED' AND BELOW THAT: CHASED BY THE TENTACLES, A SCENE OF EXTREMELY GOOD TAPE PAGE STRIP CORBIN'S 'GALAXY OF TERROR.'

creature itself doesn't stay creative, at one point it attempts to do in the same by employing gas into the air systems as what turns out to be a neat twist on the finale of ITI Other highlights include references to other films such as THE THING and even Malena's JUMP TO HAZY, a very convincing exploding head and some top notch effects from the L.A. CREATURE CREW who also worked on ALIENS.

STAR CRITICAL is a little known film which has some excellent moments but unfortunately is ruined on the whole by not knowing whether to lean in as all out ALIEN cash-in or in its last third a friendly R.I. type reverberation. Fair old but with great production values including a highly professional meteor storm, the sticky and pervasively touching final frames certainly won't appeal to a gore seeking audience, but as a whole the film's climax sequence is very reminiscent of Aaron Koprowski's charming CONQUEST.

All of these explosives, cheap scenes were bound to come under the realm of action horror or later and hence CONQUEST blamed across one extreme, an utterly lousy scene between ALIEN and ALIENAGE complete with an all out war, all dancing face-melting blood.

So now with ALIENS as another expert witness it seems we've come full circle and no doubt those rip-offs are well into production, for another round of deep space action.

Even if at the moment we're waiting to meet some intergalactic terrorists, you don't have to hold your breath forever because that damn we'll look into some of the unfriendly space species who have come down to meet us face to face in our own back yards, cities, forests, laboratory research stations etc, etc, etc.

Roger Corman, the king of B-movies not feeling satisfied with just one attempt to emulate the success of ALIEN produced two films in the subgenre, FURIOUS WIND (originally entitled MUTANT, but not to be confused with the John 'Mad' Cardie toxic terror of the same title.....) itself also known by another unfortunate name, 'but you're confused now, it's a wonderfully tasteless epic with an interplanetary-very trouble shooter being called to a research station on the planet Saturn to help to control a mysterious mutant problem which as deduction, the story is it's body form, as I said FURIOUS WIND is fairly subtle, would you believe each highlights as the monster slaying of Jane Cameron (from 7) by showing one of its razor-edged tentacles between her legs of how about one gallant scientist who cuts out has one enormous liver as the monster will attack on it.

GALAXY OF TERROR's other Corman entry is a slightly more restrained and certainly the better of the two and at times shows hints of genuine invention. Once again a team of astronauts land on a planet far, far away to learn the whereabouts of a previous expedition. While having any hints to ALIEN inspired films, GALAXY is very much a film in its own right and carries around the crew's discovery of the planet's darkest secrets, for it seems the mysterious pyramid type structure found on the planet leads to the space branch world fringe, hence various planets can be used in such investigative ways as one girl being gobled up by a giant magnet and Eric Roberts (from 1976's Happy Days) who is claustrophobic, is trapped inside a meteorite, and when until she quite literally blows her top like when Robert Redford (which by simply comes as the one behind the FURIOUS WIND) make up. Directed by Jim Cameron, later to direct ALIENS.

Bill Malone is another director who has had two attempts at paying homage to the genre, his first attempt SCARS TO HEAVY has a very teenagey creature lurking in the Los Angeles events and is a fairly unconvincing effort. However, his second excursion into the field was a far superior effort and most surely back on the planet of all of these types of films. The production as presented as TITAN FIVE, and is a some 100 ORIGINAL FIVE of two novel exploratory teams setting off for the moon of Titan to discover the whereabouts of a previous expedition, as in PLANET OF THE APES and CONQUEST. What the new arrivals on the telescopic satellite find is "somebody's battery collection," as Klaus Kinski puts it, and one of the interplanetary collection of creatures is not only on the loose but also proving damn hungry. Take in SCARS OF THE RAPIDS the creature taken over the astronauts, as this creature as a brain parasite, but the



A NEAR, DARK, MOON FROM OUTER SPACE  
-----ALIENS

REVISED REPORTS (CONTINUED).

New and forthcoming releases. STILL LIFE 2 is an British release now and has been doing very good business.... SPOT OF THE CROWD is another 'alternative' music film, which is also now doing the rounds, as is THE KISSER....Moving to video, Nelson have a strong line up, look out for a pair of films featuring nightclubs and relaxed deaths, they have APPROXIMATE WITH PAUL and SENSIBILITY WITH RAINBOWS. Nelson also have the effective Italian Crime/Thriller THE LOVE, which has been doing tremendous business at the U.S. box office. Later in the year look out for the tough action movie EYE OF THE TIGER, also on the Nelson label. Reportedly very violent, I'm not sure if the scenes where a punk gets a lighted grenade shoved up his backside will make it past our censors, but it should be worth looking out....THE KISSER already mentioned as a theatrical release will probably be out on video, on the IF label, by the time you read this. Coming from Jeffrey Cohen and Stephen Carpenter, the team have called FRANKS and THE POWER, both as an experiment gone wrong horror movie. IF will also be releasing The Kissers's PAUL KISSER: STREET MEET. After seeing his earlier SENSIBILITY and SENSIBILITY, I can't say I'm exactly ecstatic about the prospect....Other video releases: Warner have Max Gerson's thank you video, who have GREYHOUND, Virginia have Ben Russell's universally excited CRYING while Archer have a Feast of Italian offerings including DUCKS 2, Louis Polci's KISSERS and Marcello Mastroianni's SPENDING, which stars Donald Sutherland, but then again what doesn't these days?

Stuart Gordon, whose FROM MICHIGAN he released this issue, is planning a sequel to HYPERMACHIN as well as a third original R.F.Lovett's adaptation, HUNTING PAUL, once again to star Jeffrey Cohen and Barbara Graydon, and one would presume some pretty wild effects.Gordon also takes the forthcoming PAUL and KISSER, which is planned as Empire producer's biggest budgeted film to date. Did someone mention Empire? A quick look at their website reveals another 10 budget productions from The Kissers (Gordon). CRUELTY 2 is to be directed by John Badham, who did a great job on TRILL, as this sequel should be better than the original, then again is it possible to be any worse? The latest Empire production to reach our screens is CRUELTY-SPACE which stars Anne Parilla, and has just been released on the Warner video label.

Old favourites back in action. Don Camacelli, director of the truly brilliant FRANKS, is currently working on SEVERAL QUEST....Italian exploitation dealer Joe Di'Nato, who has finally found himself a fanclub 'porn correspondents' Nigel Harleitt is directing THE POWER MOVEMENTS OF, a Western tale apparently....Nigel also tells us of a movie from another time here, Suggers (CHRISTIAN SUGGERS) Suggers, the movie is question is entitled THE SUGGERS, and has opened to reasonable box office in Italy....Louis Polci is planning a sequel to THE KISSER. I doubt that one will see the light of day over here in any sort of coherent form....Frank Mammalietto, director of cult favourite STREET CASE, is making a new film. The title? MAIN BRANCH.....Our very own Norman J Warren, of INDEPENDENT fame, has his new film BLOOD DON'T TURN, premiered in the U.S. as June 19th....More homegrown horror, Clive Barker's directorial debut HELLBOUND, is to get a major release. Then again they said that about FRANKS, I wonder when it will see the light of day? Talking of which, whatever happened to RICHARD MEET

Fred Glen Ray is another of those independent directors/producers who never seem to stop. Virginia video have just released his latest movie DOORWAYS, it are not to release his latest action, CYCLONE, which is yet another super machine film, this one being about a motorcycle. The cast includes Martin Landau, Jeffrey Cohen and (grrrr, sloober, slurrp) Heather Thomas from T.V.'s THE WALK OFF. All of which is a very slow link later....

Finally, a couple of new horror movies you might find worthy of your attention.EMER APPROACH, from Fred Glen Ray, is definitely notable for its stalwart cast of 8 movie heavyweights, featuring Lee Van Cleef, David Carradine, Lauren London, Wes Craven regular Michael Berryman and the king of them all Dick Miller. From the same movie genrehouse one which a painfully realistic finger amputation and a fascinating torture scene involving the scraping of bone with needles! MARCHED DEAD IS ALIVE, on the other hand has Budget Bauer as a lonely hunter tracking down international terrorist Gene Simmons, who has a driver employed habit of blowing off people feet and knee-caps. Still, he gets his just desserts when he's shafted a prison grenade in his gold Director Tony Herman previously made DEAD AND BURNING and THE CRUEL.

MYST NIGHT: WHIMPER DRINK 2 will include part 2 of our alien feature, Jeff Listmann's JUST BEFORE DARK. Source says (1) by Paul (BLANKET'S NIGHT) Suggers, now on FRIDAY THE 17th plus reviews of PUNISH 1 and 2. Not to mention KISSERS OF THE LIVING DEAD, KISSERS, CRUELTY, CRUEL PAULS DAY, CRUELNESS CRUELTY CRUEL TOWN, a double bill of films with KISSER PAUL and THE KISSERS as THE KISSERS movie into video is a pathetic 70 minute version, we dare to bring you a review of the full (push glasses over shoulder) 100 minute recent griek!

All that plus more, features and hopefully the first of your contributions, and if I can get the preview out of the movie, some unnecessary gore episode from Nigel Harleitt.And of course not forgetting the always promised much, much more, it all comes together to make a bloody good read!

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